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Rhetoric 1 and 2

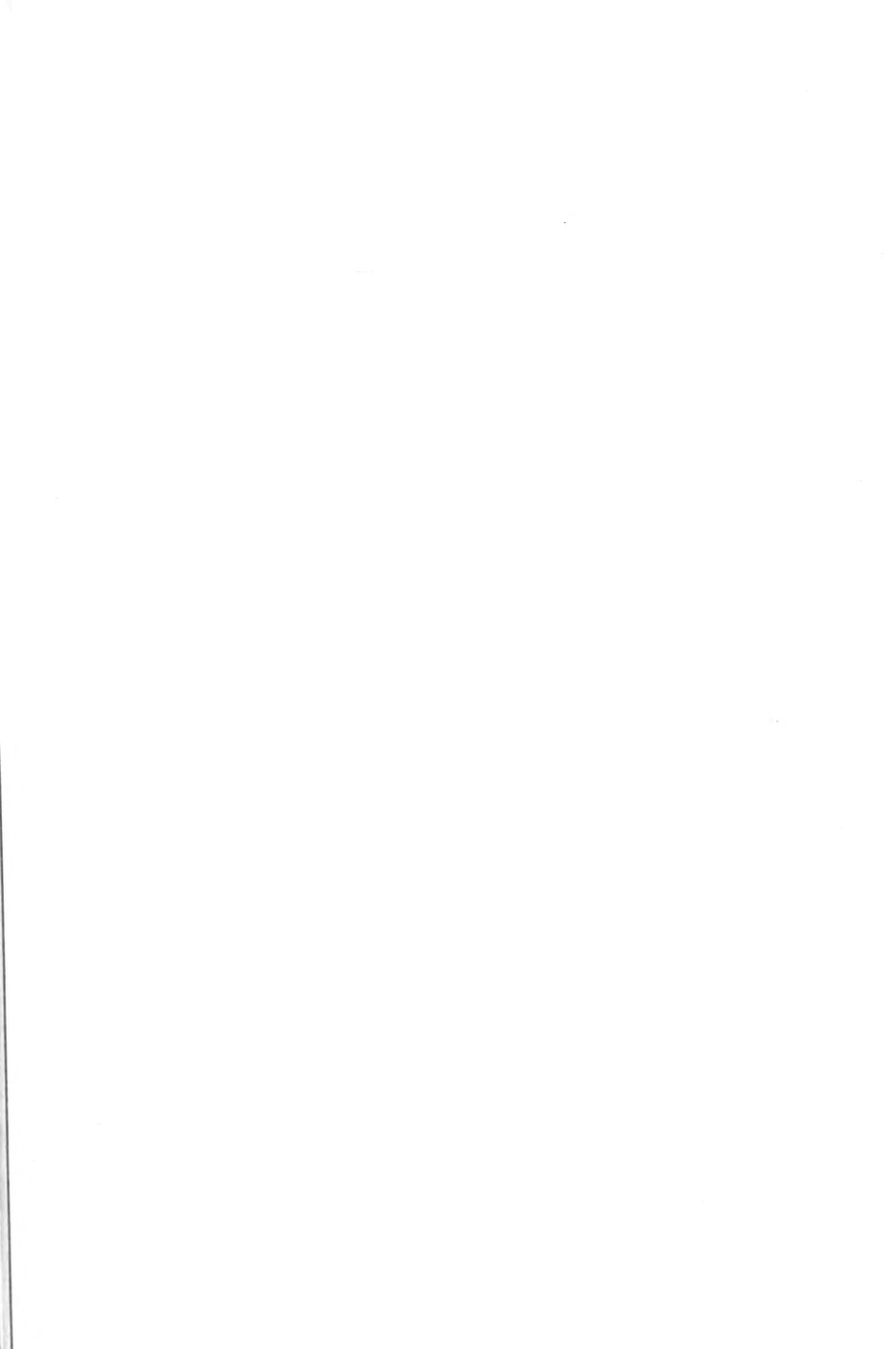
Manual and Calendar

FOR

1935 - 1936



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Rhetoric 1 and 2

1935 - 1936

Students are expected at the beginning of the course to make themselves thoroughly familiar with all items in this manual—preceding the Calendar—and will be responsible for the observance of all directions and regulations here given.

Assignments in the Calendar will apply as printed except when altered by the instructor. When no assignment is given in class, the printed assignment will apply.

OBJECTIVES OF RHETORIC 1 AND 2

Rhetoric 1

1. *Correctness in the mechanics of writing.* See *RPB*,¹ Chap. II on the manuscript; Chap. III on fundamentals; Chap. IV on spelling (including hyphenation, syllabication, and the use of apostrophes); Chap. V on capitalization, italics, abbreviations, etc.; Chaps. VI and VII on correct forms of pronoun and verb; and Chap. XIII on punctuation.
2. *Exact and concrete use of words.* See *RPB*, pp. 42-52, on the uses of the dictionary; Chap. XVI on diction; and Quiller-Couch, *On Jargon*, in *LS*,² pp. 219-233.
3. *Effective sentence construction.* See *RPB*, Chap. XII on the elements of the sentence; Chap. XIV on logical relationships; and Chap. XV on shaping the sentence. See also the *Suggestions for Study* of the last four groups of essays in Part I of *LS*.
4. *Effective paragraphing.* See *RPB*, Chap. XI, and *Suggestions for Study* of the first three groups of essays in Part I of *LS*.
5. *Proficiency in analysis and outlining.* See *RPB* 142-161. The essays in *LS* will provide models of various kinds.
6. *Clarity and interest in expository writing.* There will be frequent short essays of 350-600 words. The following points will be emphasized: (a) sources for finding ideas (See Chap.

1. *Freshman Rhetoric and Practice Book.*

2. *Literary Studies for Rhetoric Classes.*

I of *RPB* and *Suggestions for Study in LS*); (b) practice in the methods of exposition such as definition, illustration, comparison, repetition, etc. (See *RPB*, pp. 119-142); (c) practice in organizing the composition as a whole about a dominant thesis or idea (See *RPB*, 142-161). For expository writing in general, see *Suggestions for Study of the first three groups of selections in Part I of LS*.

Rhetoric 2

1. Greater attainments than in Rhetoric 1 in mechanical correctness, diction, sentence construction, paragraphing, analysis, and expository writing. Rhetoric 2 is designed to enable the student to maintain his gains and to advance.
2. *Use of the Library*. See *RPB*, Chap. X, for a discussion of main works of reference and their use.
3. *Analysis of premises and chains of reasoning*. See *RPB*, Chap. XVIII, and the models in *LS*, Part II.
4. *The writing of longer expository essays* (1200-1500 words), in addition to frequent short themes. Practice is given in organizing material of the length of term reports and short articles, and also in writing description and narration, particularly as these two types of discourse are serviceable in exposition. Flexibility in the presentation of ideas is emphasized.

Textbooks

Manual and Calendar for Rhetoric 1-2.

Freshman Rhetoric and Practice Book. Doubleday, Doran and Company, 1931. Revised Edition. (Jefferson, Peckham, and Wilson)

A Freshman Guide to Writing. Doubleday, Doran and Company, 1935. (Jefferson and Templeman) This text is used only in the special sections. See the AA Calendar, pp. 29-43.

Literary Studies for Rhetoric Classes. Thomas Nelson and Sons, 1932. Revised Edition. (Jefferson, Landis, Secord, and Ernst)

Webster's Collegiate Dictionary. or

Winston Simplified Dictionary. Advanced Edition.

Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced; thin or flimsy paper will not be accepted.

Write the title on each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1, A1, for instance); 2. name of student (last name first); 3. date on which theme is due; 4. theme number in Arabic numerals. The correct form is given below:

Rhetoric 1, A1

Smith, James

September 20, 1935

Theme 1

Directions for Handing in Themes

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to examinations.

No one who is delinquent in more than one-eighth of the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the theme "Revised" in red ink just below the grade or criticism on the back.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Students should make copies of papers they wish to preserve,

as themes are kept on file in the theme room until the close of the year and then destroyed.

Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline. Students are therefore cautioned against—

1. Literally repeating, without acknowledgment, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or of a general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus, a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treat-

ment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

- B: A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C: C is the average grade. A theme graded C is mechanically accurate, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D: D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.
- E: A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

Faults in the details of writing:

Misspelled words
Incomplete sentences (*Pf*, "period fault")
Commas between sentences (*Cf*, "comma fault")
Sentences with violent changes in construction (*Cst*)
Straggling sentences (*Co f*, "coordination fault")
Unclear or illogical sentences or diction (*Cl* or *Log*)
Bad errors in grammar

Faults in form and content:

Carelessness in the preparation of manuscript
A marked failure to paragraph properly
Straying from the subject
A marked lack of coherence
Inadequacy of content

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as a serious delinquency.

Spelling Test

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the chapter on Spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, illiterate spelling is regarded as a sufficient cause for failure. A low grade in the test and poor spelling in themes are therefore to be guarded against.

Proficiency and Special Examinations

At the beginning of semesters, in the weeks preceding registration for upper classmen, proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass," although successful students must receive a grade of C or better. Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

Green Caldron

The Green Caldron is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each is noteworthy as an illustration of at least one principle of successful writing. Three issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W.). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be wel-

comed for publication. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

Supplementary Reading

One important aim of the course is to encourage good reading. In the North Reserve Room of the University Library are shelved all the books listed in the *Manual* on pages 44-63. The books are new; and students, for their supplementary reading in Rhetoric 1 and 2, are expected to use them and not the older volumes in the stacks. In accordance with plans announced by instructors, each student is asked to read at least six books, three each semester. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. On the day the book is due, *it must be returned by four o'clock in the afternoon*. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned. Students who are in doubt about what they desire to read may call for and examine two or three different books. This means extra work for librarians, but they kindly extend the privilege.

The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in the North Reserve Room. On this floor, also, is the Education, Psychology, and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor, are located the Main Reading Room in the front of the Library, the Delivery and Card Catalog Room extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department where books are delivered to readers for

home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books such as those in the Main Reading Room, periodicals, and certain other publications are to be used only in the reading room.

In the north half of this same room, is the Card Catalog, which is an index to the books in all the libraries on the campus and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers. More detailed information about the Card Catalog may be found in Chapter X of the *Freshman Rhetoric and Practice Book*.

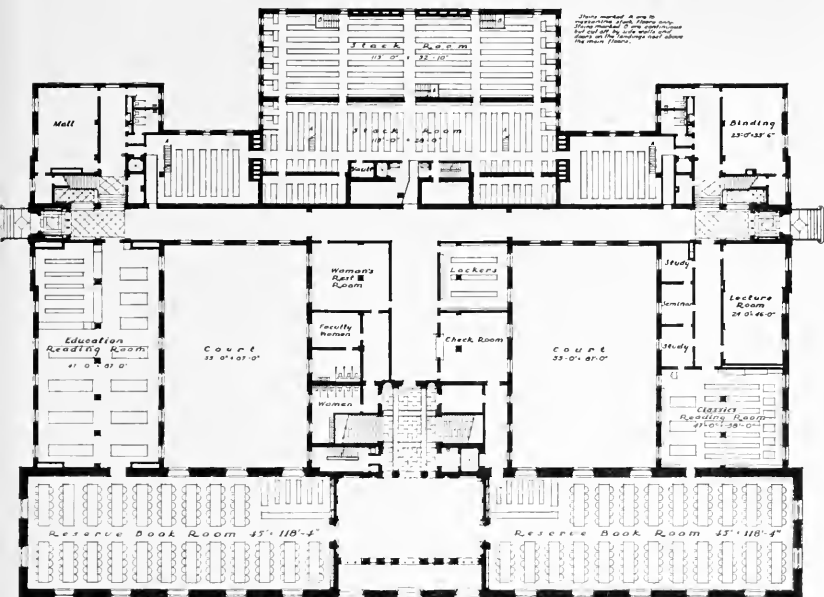
Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

How to Procure Books

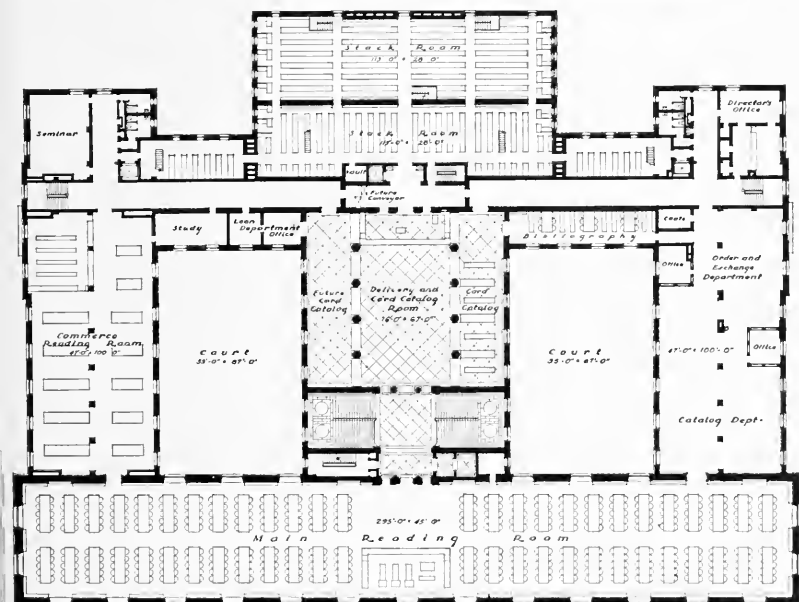
If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books in general from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in the North Reserve Room on the first floor.

If a person does not know how to find a book through the Card Catalog, or if he does not know what books will give him certain information, he should ask for assistance at the Reference Desk in the Main Reading Room.

LIBRARY OF THE UNIVERSITY OF ILLINOIS



First Floor Plan



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Second Floor Plan

CALENDAR—A

RPB signifies *Freshman Rhetoric and Practice Book* (Revised); LS signifies *Literary Studies for Rhetoric Classes* (Revised). Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

RHETORIC 1—FIRST SEMESTER

An Introduction to Expository Writing

- Sept. 18 (Wed.)—Explanation of the objectives of Rhetoric 1 and assignment.
- Sept. 20 (Fri.)—Theme 1, as assigned by the instructor. Theme 2: Impromptu. Bring theme paper to class.
- Sept. 23 (Mon.)—The Requisites for Good Themes: A Discussion by the Instructor. Fill out and hand in the Information Sheet.
- Sept. 25 (Wed.)—The Requisites for Good Themes: A Discussion by the Instructor. Final assignments to sections. Announcement of textbooks.
- Sept. 27 (Fri.)—RPB 3-17 and "The Author's Account of Himself," LS 5-7: Planning and Writing the Essay. Also read *Rhetoric Manual*, pp. 1-11.
- Sept. 30 (Mon.)—Theme 3, as assigned by the instructor. Also RPB 26-34: Chief Errors in Sentence Construction.
- Oct. 2 (Wed.)—"The Modern Idea of Conduct," LS 7-9. See RPB 154-158 and write the thesis and a topical outline of this selection. Also RPB 34-39: Chief Errors in Coherence.
- Oct. 4 (Fri.)—How to Read a Newspaper," "My First Reading," and "On Reading Homer," LS 9-15. Write the thesis and a topical outline of "How to Read the Newspaper." Also RPB 39-42: Punctuation.
- Oct. 7 (Mon.)—Theme 4, as assigned by the instructor. Also RPB 42-52: Diction and the Use of the Dictionary. Bring to class Webster's *Collegiate Dictionary* or the *Winston Simplified Dictionary* for use in the discussion of the exercises. (Announcement of the semester spelling test to be based on RPB: Chapter IV.)

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- Oct. 9 (Wed.)—"The Aristocrat of the Woods," LS 23-24, and "The Social Instincts Among Animals," LS 51-52. Write the thesis and a topical outline of "The Social Instinct Among Animals." Also RPB 67-72: Capital Letters.
- Oct. 11 (Fri.)—"On Misunderstanding" and "The Town Week," LS 28-34. Study the paragraphing. Also RPB 72-77: Italics, Abbreviations, and the Designation of Numbers, including the Exercise on pp. 76-77.
- Oct. 14 (Mon.)—Theme 5: A test on the pages of RPB thus far assigned, and also RPB 60-66 (the Use of the Apostrophe and the Hyphen and Syllabication), RPB 78-88 (Agreement of Subject and Verb and Principal Parts), and RPB 103-108 (Case).

The Whole Composition and the Paragraph

- Oct. 16 (Wed.)—RPB 111-113 and 119-135: The Four Forms of Discourse and the Methods of Exposition. Study carefully the illustrative selections.
- Oct. 18 (Fri.)—RPB 142-161: Organization of Material and the Outline.
- Oct. 21 (Mon.)—Theme 6: Thesis and sentence outline of "The Idea of a State University" (Section V only), LS 504-507.
- Oct. 23 (Wed.)—RPB 215-233: Paragraph Unity, Coherence, and Emphasis. Study carefully the illustrative paragraphs, except those on pp. 225-229.
- Oct. 25 (Fri.)—Theme 7: Impromptu with thesis and topic outline, to be related to "Habit" or to "What is Thought?" LS 62-72 or to "Of Friendship," LS 81-86. Study the content and the structure.
- Oct. 28 (Mon.)—RPB 225-229: Illustrative Paragraphs and RPB 233-241: Interrelation of Paragraphs and Writing the Paragraph.
- Oct. 30 (Wed.)—"Habit," LS 62-68, or "Literature for Engineers," RPB 242-251, as assigned by the instructor. Study carefully the methods of exposition, the paragraphing, and the structure.

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- Nov. 1 (Fri.)—Theme 8, as assigned by the instructor.
- Nov. 4 (Mon.)—"The Farm Yard," LS 366-369. Study the paragraphing and the structure. Also RPB 252-258: Elements of the Sentence.
- Nov. 6 (Wed.)—Theme 9: Thesis and sentence outline of "The Farm Yard," LS 366-369.

The Sentence and the Word

- Nov. 8 (Fri.)—"Interlude: On Jargon," LS 219-226. Also RPB: 259-265. Elements of the Sentence.
- Nov. 11 (Mon.)—"Interlude: On Jargon," LS 226-233. Write a topical outline of "Interlude: On Jargon," the entire essay.
- Nov. 13 (Wed.)—Theme 10, as assigned by the instructor. Also RPB 265-271: Elements of the Sentence.
- Nov. 15 (Fri.)—*The Green Caldron*, as assigned by the instructor.
- Nov. 18 (Mon.)—Theme 11, as assigned by the instructor. Also RPB 272-283: Punctuation of Coordinate Elements.
- Nov. 20 (Wed.)—"Of the Principle which Gives Occasion to the Division of Labor," LS 89-92. Study as a model of the deductive method of organization. Also RPB 283-292: Punctuation of Interpolated Elements.
- Nov. 22 (Fri.)—"Gregarious and Slavish Instincts," LS 92-100. Study as a model of the inductive method of organization. Also RPB 292-304: Brackets, Dash, Colon, etc.
- Nov. 25 (Mon.)—Theme 12: Impromptu with thesis and topic outline, to be related to the essays in LS 101-124.
- Nov. 27 (Wed.)—"Abraham Lincoln" and "Woodrow Wilson," LS 125-132. Study the latter essay as a model of the deductive-inductive method of organization. Also RPB 305-317: Relation and Reference.

- Dec. 2 (Mon.)—A continuance of the preceding assignment.

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- Dec. 4 (Wed.)—"The Lamp of Memory," LS 289-298. Study the methods of exposition and the structure.
- Dec. 6 (Fri.)—Theme 13: Thesis and sentence outline of "The Lamp of Memory," LS 289-298. Also RPB 317-328: Relation and Reference.
- Dec. 9 (Mon.)—"On Living in England" and "On National Prejudices," LS 146-154. Study the paragraphing and the structure. Also RPB 329-338: Shaping the Sentence.
- Dec. 11 (Wed.)—"Irvine Lovelands," "Shelley," "The Windmills," "Stage Fright," and "Growing Coffee," LS 40-47. Study the various types of exposition. Also RPB 338-343: Parallelism.
- Dec. 13 (Fri.)—Theme 14, as assigned by the instructor. Also RPB 343-350: Sentence Emphasis.
- Dec. 16 (Mon.)—RPB 350-356: Study the sentences in the illustrative selections.
- Dec. 18 (Wed.)—Theme 15: Written test on RPB, Chaps. XII-XV.
- Dec. 20 (Fri.)—RPB 357-369: Purity of Diction.
- Jan. 6 (Mon.)—Theme 16: Impromptu with thesis and topic outline. Bring theme paper to class. Also RPB 369-385: Effectiveness of Diction.
- Jan. 8 (Wed.)—LS 331-354: Selections from the older essayists.
- Jan. 10 (Fri.)—Theme 17, as assigned by the instructor.
- Jan. 13 (Mon.)—LS 354-385: Selections from recent essayists.
- Jan. 15 (Wed.)—LS 386-405: Personal Letters.
- Jan. 17 (Fri.)—Theme 18, as assigned by the instructor.
- Jan. 20 (Mon.)—As assigned by the instructor.

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RHETORIC 2—SECOND SEMESTER

Problems in Exposition (With Methods of Reasoning)

- Feb. 5 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignments.
- Feb. 7 (Fri.)—RPB 196-212: Investigation in the Library. (Note the list of theme subjects to be submitted on February 14.)
- Feb. 10 (Mon.)—Theme 1, as assigned by the instructor. Also RPB 413-424: Processes of Reasoning.
- Feb. 12 (Wed.)—RPB 424-445: Processes of Reasoning.
- Feb. 14 (Fri.)—Theme 2: Impromptu with thesis and topical outline. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 9). The selection of really profitable subjects will require time and effort.
- Feb. 17 (Mon.)—"The Practical Man and His World," RPB 174-182. Observe that the article is a carefully developed syllogism.
- Feb. 19 (Wed.)—"The Rarity of Genius," LS 24-28. Observe the inductive and the deductive reasoning.
- Feb. 21 (Fri.)—Theme 3, as assigned by the instructor. Also "On Misunderstanding," LS 28-32. Observe how a fallacy is exposed.
- Feb. 24 (Mon.)—"The House Divided Against Itself," LS 433-437. Observe the causal reasoning.
- Feb. 26 (Wed.)—Theme 4: Thesis and complete sentence outline for Theme 6.
- Feb. 28 (Fri.)—*The Green Caldron*, as assigned by the instructor.

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- Mar. 2 (Mon.)—Theme 5, as assigned by the instructor. "To An Anxious Friend," LS 327-328. Observe the causal reasoning.
- Mar. 4 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise. Also work on Theme 6.
- Mar. 6 (Fri.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premise. Also work on Theme 6.
- Mar. 9 (Mon.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on March 23 and April 6.)
- Mar. 11 (Wed.)—"The Idea of a State University," LS 494-504. Observe how a premise is built up by historical analysis.
- Mar. 13 (Fri.)—"The Idea of a State University," LS 504-507. Observe how the premise is applied.
- Mar. 16 (Mon.)—Theme 7: Impromptu with thesis and topical outline, to be related to "The New Definition of the Cultivated Man," LS 484-494, or "The Ideal Citizen," LS 582-586.
- Mar. 18 (Wed.)—"The Cult of the Seamy Side," LS 559-567. Observe that a causal argument is used to show how a faulty premise originated.
- Mar. 20 (Fri.)—"The Cult of the Seamy Side," LS 567-574. Observe how the faulty premise is exposed.
- Mar. 23 (Mon.)—Theme 8: Thesis and complete sentence outline for Theme 10.
- Mar. 25 (Wed.)—"The Criterion," LS 574-579. Observe how a premise is established.
- Mar. 27 (Fri.)—"The Criterion," LS 579-582. Observe how the author, reasoning from his premise, attacks his opponents.
- Mar. 30 (Mon.)—Theme 9: Written test on RPB, Chap X, and Chap. XVIII to p. 445, and on the essays in RPB and LS assigned since the beginning of the semester.

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- Apr. 1 (Wed.)—"The Trial and Death of Socrates," LS 591-609.
Study structure and content.
- Apr. 3 (Fri.)—"The Trial and Death of Socrates," LS 609-624.
Study structure and content.
- Apr. 6 (Mon.)—Theme 10: Second long exposition (1200-1500 words.)

Description and Narration

- Apr. 8 (Wed.)—486-498: Materials and Style of Description.
- Apr. 15 (Wed.)—498-511: The Technique of Description.
- Apr. 17 (Fri.)—Theme 11: Descriptive theme, a problem in selection and organization.
- Apr. 20 (Mon.)—RPB 511-531: Description continued. Also "Meeting by Moonlight" and "The Spell of Etna," LS 639-642.
- Apr. 22 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Apr. 24 (Fri.)—Theme 12: Descriptive theme, effective in organization, diction, and content.
- Apr. 27 (Mon.)—"Mr. and Mrs. Bennet" and "Gradgrind," LS 632-636, and "Mrs. Jellyby," LS 642-651.
- Apr. 29 (Wed.)—"Mr. Oakroyd," "Daisy Miller," and "The Crime," LS 652-674.
- May 1 (Fri.)—Theme 13: A theme in which description is combined with narration. Also RPB 532-550: The Narrative of Incident.
- May 4 (Mon.)—RPB 550-571: The Narrative of Incident (continued).
- May 6 (Wed.)—Theme 14: Impromptu. Also hand in a plan or synopsis for Theme 16.

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- May 8 (Fri.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- May 11 (Mon.)—"The Tin Box," "The Dalton Gang," "The Suicide of the Tahiti," and "Brown and I Exchange Compliments," LS 691-707.
- May 13 (Wed.)—Theme 15: A narrative of 500 words based on personal experience or observation.
- May 15 (Fri.)—"The Death of Absalom," LS 708-710, and "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- May 18 (Mon.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, the theme is to be based on fact.
- May 20 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 725-755.

CALENDAR—AA

FOR SPECIAL SECTIONS IN RHETORIC 1

Guide signifies *A Freshman Guide to Writing*. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

RHETORIC 1—FIRST SEMESTER

An Introduction to Exposition

Sept. 18 (Wed.)—Explanation of the objectives of Rhetoric 1 and assignment.

Sept. 20 (Fri.)—Theme 1, as assigned by the instructor. Theme 2: Impromptu, to be written in class. Bring theme paper.

Sept. 23 (Mon.)—The Requisites for Good Themes: A Discussion by the Instructor. Fill out and hand in the Information Sheet.

Sept. 25 (Wed.)—The Requisites for Good Themes: A Discussion by the Instructor. Final assignments to sections. Announcements of textbooks.

Sept. 27 (Fri.)—Theme 3, as assigned by the instructor. Also *Guide*, Chap. I: Reading. Be prepared to read aloud any of the selections.

Sept. 30 (Mon.)—*Guide*, Chap. II: Outlining. Write the main idea and a topic outline of "The Baked Potato" and of "Fog in the Depot."

Oct. 2 (Wed.)—*Guide*, Chap. III: How to Develop an Idea. Write the main idea and a topic outline of "Sequoia Washingtoniana" and of "A Pair of Socks."

Oct. 4 (Fri.)—Theme 4, as assigned by the instructor.

AA

Some Fundamentals (Exposition Continued)

- Oct. 7 (Mon.)—*Guide*, Chap. IV: Common Sense in Writing, including the Exercise and Readings in Exposition.
- Oct. 9 (Wed.)—*Guide*, Chap. V: Punctuation, 45-51, and Exercises I and II. Also study the Readings in Exposition.
- Oct. 11 (Fri.)—Theme 5, as assigned by the instructor. Also *Guide*, Chap. V: Transitions, 51-52, and Exercise III.
- Oct. 14 (Mon.)—*Guide*, Chap. VI: Parts of Speech, 60-71, including Exercises I and II. Bring your dictionary to class.
- Oct. 16 (Wed.)—*Guide*, Chap. VI: Parts of Speech, 71-76, including Exercise III and the Reading in Exposition. Study the structure of the paragraphs of this selection.
- Oct. 18 (Fri.)—Theme 6, as assigned by the instructor. Also *Guide*, Chap. VII: Spelling, 77-79.
- Oct. 21 (Mon.)—*Guide*, Chap. VII: Spelling, 79-92.
- Oct. 23 (Wed.)—Spelling test based on the words discussed in Chap. VII, on any words the spelling of which can be determined from the principles discussed in this chapter, and on the words in the spelling list, 93-95.
- Oct. 25 (Fri.)—Theme 7: Main idea and sentence outline of "Sequoia Washingtoniana," *Guide* 26-28. Before writing the outline, see the model complete sentence outline in Chap. II. Also *Guide*, Chap. VIII: Capitalization, including Exercises I and II, 96-102.
- Oct. 28 (Mon.)—*Guide*, Chap. IX: Italics, Abbreviations, etc., including Exercises I, II, and III, 112-120. Bring your dictionary to class.
- Oct. 30 (Wed.)—Theme 8: Impromptu with main idea and topic outline, to be related to Readings in Exposition, 102-111; 121-123.
- Nov. 1 (Fri.)—*Guide*, Chap. XIV: The Verb: Finite and Infinitive Forms, 194-207.

AA

- Nov. 4 (Mon.)—*Guide*, Exercises I, II, III, IV, V, VI and Readings in Exposition, 207-212.
- Nov. 6 (Wed.)—*Guide*, Chap. XV: The Verb: Principal Parts and Agreement, 213-219, and Reading in Exposition, 224-227.
- Nov. 8 (Fri.)—Theme 9, as assigned by the instructor. Also *Guide*, 219-224, Exercises I, II, III, IV, V, and VI.
- Nov. 11 (Mon.)—*Guide*, Chap. XVI: Case, 228-238.
- Nov. 13 (Wed.)—Theme 10, as assigned by the instructor. Also *Guide*, 238-240, Exercise.
- Nov. 15 (Fri.)—*The Green Caldron*, as assigned by the instructor.
- Nov. 18 (Mon.)—Theme 11, as assigned by the instructor.

The Sentence and the Word (Exposition Continued)

- Nov. 20 (Wed.)—*Guide*, Chap. XVII: The Sentence: Subject and Predicate, including the Exercises, 245-252.
- Nov. 22 (Fri.)—*Guide*, Readings in Exposition, 240-243 and 253-256.
- Nov. 25 (Mon.)—Theme 12, as assigned by the instructor.
- Nov. 27 (Wed.)—*Guide*, Chap. XVIII: The Sentence: Subordinate Elements, 257-265.
- Dec. 2 (Mon.)—A continuance of the preceding assignment.
- Dec. 4 (Wed.)—*Guide*, Chap. XVIII (in review) and Exercises I and II, 265-267.
- Dec. 6 (Fri.)—Theme 13: Main idea and complete sentence outline for each of the following: "From Immigrant to Inventor," "Babbitt," and "American Folk Songs." (See *Guide*, 241-243 and 253-254.)

AA

- Dec. 9 (Mon.)—*Guide*, Chap. XIX: The Sentence: Simple, Compound, and Complex, 275-283, including the Exercise.
- Dec. 11 (Wed.)—*Guide*, Readings in Exposition, 283-289.
- Dec. 13 (Fri.)—Theme 14, as assigned by the instructor. Also *Guide*, Chap. XX: Writing the Sentence, 290-298.
- Dec. 16 (Mon.)—*Guide*, Exercises, 298-300.
- Dec. 18 (Wed.)—Theme 15: Written test on the chapters in the *Guide* thus far assigned.
- Dec. 20 (Fri.)—*Guide*, Chap. X: The Word: Use of the Dictionary, including Exercises I and II, 124-135. Bring your dictionary to class.
- Jan. 6 (Mon.)—Theme 16: Impromptu, to be modeled upon Readings in Exposition, 301-305.
- Jan. 8 (Wed.)—*Guide*, Chap. XI: The Word: Its Accurate Use, 142-148. Also *Guide*, Readings in Exposition, 138-140; 151-157.
- Jan. 10 (Fri.)—Theme 17, as assigned by the instructors. Also *Guide*, Exercises I, II, III, and IV, 148-151.
- Jan. 13 (Mon.)—*Guide*, Chap. XII: The Word: Its Correct Use, 158-170, including Exercises I, II, and III. Bring your dictionary to class.
- Jan. 15 (Wed.)—*Guide*, Chap. XXI: Review, Exercises I-VI, inclusive. Also Readings in Exposition, 171-175.
- Jan. 17 (Fri.)—Theme 18, as assigned by the instructor. Also *Guide*, Chap. XXI: Review, Exercises VII-XI, inclusive, and Reading in Exposition, 312-316.

RHETORIC 2—SECOND SEMESTER

Problems in Exposition

- Feb. 5 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignments.
- Feb. 7 (Fri.)—*Guide*, Chap. XIII: The Word: Its Effective Use, including Exercises I and II and Readings in Exposition, 176-193.
- Feb. 10 (Mon.)—Theme 1, as assigned by the instructor. Also the Use of the Library, *Rhetoric Manual*, 9-11, and *Guide*, Appendix D. (Note the list of theme subjects to be submitted on February 14.)
- Feb. 12 (Wed.)—*Guide*, Chap. XXII: Methods of Exposition. (Note that methods of exposition will be further illustrated in all subsequent Readings in Expositions.)
- Feb. 14 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 9). The selection of really profitable subjects will require time and effort.
- Feb. 17 (Mon.)—*Guide*, Chap. XXIII: Methods of Organization, including the Readings in Exposition (six illustrative paragraphs), 332-342.
- Feb. 19 (Wed.)—*Guide*, the Reading in Exposition, 342-349. Study the methods of organization.
- Feb. 21 (Fri.)—Theme 3, as assigned by the instructor.
- Feb. 24 (Mon.)—*Guide*, Chap. XXIV: Methods of Outlining, 350-357, and "The Hero in Modern Advertising," 361-365. Write topical outlines of "Summer Symphonies" and "A Critical Evaluation of My First Semester," 357-359.
- Feb. 26 (Wed.)—Theme 4: Main idea and complete sentence outline for Theme 6.
- Feb. 28 (Fri.)—*The Green Caldron*, as assigned by the instructor.

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- Mar. 2 (Mon.)—Theme 5, as assigned by the instructor. Also *Guide*, Chap. XXV: Punctuation: Coordinate Sentence Elements, 366-372.
- Mar. 4 (Wed.)—*Guide*, Exercises I, II, and III and the Readings in Exposition, 373-379.
- Mar. 6 (Fri.)—*Guide*, Chap. XXVI: Punctuation: Interpolated Elements, including Exercises I, II, and III and the Readings in Exposition.
- Mar. 9 (Mon.)—Theme 6: First long exposition (1200-1500 words). Note the assignments for the second long exposition on April 3 and April 24.
- Mar. 11 (Wed.)—*Guide*, Chap. XXVII: Punctuation: Dash, Colon, etc., including Exercises and the Reading in Exposition.
- Mar. 13 (Fri.)—*Guide*, Chap. XXVIII: Punctuation: Quotation and Dialogue, including Exercises I and II and the Readings in Exposition.
- Mar. 16 (Mon.)—Theme 7: Impromptu, to contain dialogue and to be suggested by the Readings in Exposition, *Guide*, 423-428.
- Mar. 18 (Wed.)—*Guide*, Chap. XXIX: Coherence: Avoidance of Dangling Modifiers, including the Exercises.
- Mar. 20 (Fri.)—*Guide*, Chap. XXX: Coherence: Reference of Pronouns, including the Exercises and the Reading in Exposition.
- Mar. 23 (Mon.)—Theme 8, as assigned by the instructor. *Guide*, Chap. XXXI: Coherence: Word Order, 441-446, including the Exercises.
- Mar. 25 (Wed.)—"The Distinction between Chemistry and Physics," *Guide* 446-450. Study the methods of exposition. Write the main idea and a topic outline.
- Mar. 27 (Fri.)—*Guide*, Chap. XXXII: Coherence: Point of View, including Exercises and the Reading in Exposition.

AA

- Mar. 30 (Mon.)—Theme 9: Main idea and complete sentence outline of "The Nations in Arms," *Guide*, 468-473.
- Apr. 1 (Wed.)—*Guide*, Chap. XXXIII: Coherence: Comparisons, including the Exercises, 463-468.
- Apr. 3 (Fri.)—Theme 10: Main idea and complete sentence outline for Theme 12.
- Apr. 6 (Mon.)—*Guide*, Chap. XXXIV: Coherence: Connectives and Transitions, including the Exercises and the Reading in Exposition.
- Apr. 8 (Wed.)—*Guide*, Chap. XXXV: Coherence: Avoidance of Illogical Omissions, including the Exercises and the Reading in Exposition.
- Apr. 15 (Wed.)—*Guide*, Chap. XXXVI: Sentence Structure: Overcoming the Excessive Use of Short Sentences, including the Exercises and the Reading in Exposition.
- Apr. 17 (Fri.)—Theme 11, as assigned by the instructor. Also *Guide*, Chap. XXXVII: Sentence Structure: Overcoming Excessive Coordination, including the Exercises and the Reading in Exposition.
- Apr. 20 (Mon.)—*Guide*, Chap. XXXVIII: Sentence Structure: Parallelism, including the Exercises and the Reading in Exposition.
- Apr. 22 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Apr. 24 (Fri.)—Theme 12: Second long exposition (1200-1500 words).
- Apr. 27 (Mon.)—*Guide*, Chap. XXXIX: Emphasis, including Exercise I, 534-545.
- Apr. 29 (Wed.)—*Guide*, Exercises II and the Reading in Exposition, 545-553.
- May 1 (Fri.)—Theme 13: Written test on Chapters XXV to XXXIX of the *Guide*, with special reference to sentence structure.

AA

- May 4 (Mon.)—*Guide*, Chap. XL: Exposition through Narration, 554-563.
- May 6 (Wed.)—Theme 14: Impromptu. Hand in a plan or synopsis for Theme 16.
- May 8 (Fri.)—*Guide*, Chap. XL: Exposition through Narration, 563-571.
- May 11 (Mon.)—*Guide*, Chap. XL: Exposition through Narration, 571-582. See also *Guide*, 28-30, "A Pair of Socks" and, 424-427, "A Picture by Carpaccio."
- May 13 (Wed.)—Theme 15: A narrative of 500 words based on personal experience or observation.
- May 15 (Fri.)—*Guide*, Chap. XLI: Sentence Exercise, 583-589
- May 18 (Mon.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, the theme is to be based on fact.
- May 20 (Wed.)—*Guide*, Chap. XLI: Readings from Final Examinations, 589-597.

READING LIST¹

(The books on this list are shelved in the North Reserve Room of the University Library. They may be taken out for one week. On the day the book is due it must be returned by four o'clock in the afternoon. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned.)

TRAVEL

A

- Borrow, George, *The Bible in Spain*
Conrad, Joseph, *The Mirror of the Sea*
Cook, James, *Three Voyages of Discovery*
Darwin, Charles, *The Voyage of the Beagle*
• Doughty, Charles M., *Travels in Arabia Deserta*
Haklyut, Richard, *A Selection of the Principal Voyages, Traffiques and Discoveries of the English Nation*
Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*
Hearn, Lafcadio, *Out of the East*
Hergesheimer, Joseph, *San Cristobal de la Habana*
Irving, Washington, *The Alhambra*
Kinglake, A. W., *Eothen*
Ludwig, Emil, *On Mediterranean Shores*
Mandeville, Sir John, *Travels*
Saint-Exupéry, Antoine de, *Southern Mail*
† Sokolsky, George E., *Tinder Box of Asia*
Trelawny, Edward J., *Adventures of a Younger Son*
• Walton, Isaak, *The Complete Angler*

B

- Adamic, Louis, *The Native's Return*
Amundsen, Roald, *The South Pole*
Andrews, Ray Chapman, *On the Trail of Ancient Man*
Austin, Mary H., *The Flock*
Austin, Mary H., *The Land of Journey's Ending*
Bercovici, Konrad, *Around the World in New York*
Bercovici, Konrad, *Manhattan Side-Show*
• Buchan, John, *A Book of Escapes and Hurried Journeys*
Colum, Padraic, *The Road Round Ireland*
Cook, James H., *Fifty Years on the Old Frontier*
Dana, Richard H., Jr., *Two Years Before the Mast*
Der Ling, Princess, *Two Years in the Forbidden City*
Ditmars, R. L., *The Forest of Adventure*

¹Students who have read much will probably enjoy the books in the A groups and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in Groups B. The classification of books in this list contains no implication about their relative literary merits.

Fellowes, P. F. M. and others, Houston-Mount Everest Expedition: *First Over Everest*

- + Fergusson, Harvey, *Rio Grande*
- + Fleming, Peter, *Brazilian Adventures*
- + Franck, Harry A., *East of Siam*
- Franck, Harry A., *Four Months Afoot in Spain*
- Franck, Harry A., *Roaming Through the West Indies*
- Franck, Harry A., *A Scandinavian Summer*
- Franck, Harry A., *Vagabonding Down the Andes*
- + Hedin, Sven Anders, *My Life as an Explorer*
- + Hindus, Maurice G., *Broken Earth*
- Hudson, W. H., *Afoot in England*
- Hudson, W. H., *Idle Days in Patagonia*
- + Kent, Rockwell, *N by E*
- + Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*
- Lagerlof, Selma, *Nils Holgerson's Wonderful Journey through Sweden*
- + Lawrence, T. E., *Revolt in the Desert*
- + Lucas, E. V., *A Wanderer in London*
- + Lucas, E. V., *A Wanderer in Paris*
- Maugham, William Somerset, *Andalusia*
- Mukerji, Dhan Gopal, *Caste and Outcast*
- Mukerji, Dhan Gopal, *My Brother's Face*
- Mukerji, Dhan Gopal, *Visit India with Me*
- + Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*
- + Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*
- + O'Brien, Frederick, *Mystic Isles of the South Seas*
- + O'Brien, Frederick, *White Shadows in the South Seas*
- + Parkman, Francis, *The Oregon Trail*
- + Phillips, Henry, A., *Meet the Japanese*
- + Polo, Marco, *The Travels of Marco Polo*
- + Powell, E. Alexander, *By Camel and Car to the Peacock Throne*
- + Price, Lucien, *Winged Sandals*
- + Saxon, Lyle, *Fabulous New Orleans*
- + Seabrook, William B., *Adventures in Arabia*
- + Seabrook, William B., *Jungle Ways*
- + Seabrook, William B., *The Magic Island*
- + Siegfried, Andre, *Impressions of South America*
- + Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet Russia*
- + Starkie, Walter, *Spanish Raggle Taggle*
- Stevenson, Robert Louis, *Across the Plains*
- Stevenson, Robert Louis, *The Amateur Emigrant*
- Stevenson, Robert Louis, *In the South Seas*
- Stevenson, Robert Louis, *An Inland Voyage*
- Stevenson, Robert Louis, *Travels with a Donkey*
- Thomas, Bertram, *Alarms and Excursions in Arabia*
- + Thomas, Lowell, *Beyond Khyber Pass*
- + Tomlinson, H. M., *The Sea and the Jungle*
- Wain, Nora, *The House of Exile*
- + Wharton, Edith, *In Morocco*
- Winter, Ella, *Red Virtue; Human Relationships in the New Russia*

C

- Akeley, Carl E., *In Brightest Africa*
 Akeley, Delia J., *Jungle Portraits*
 Bullen, Frank T., *The Cruise of the Cachalot*
 Byrd, Richard E., *Little America*
 Byrd, Richard E., *Skyward*
 Clemens, Samuel L., (Mark Twain), *Innocents Abroad*
 Clemens, Samuel L., (Mark Twain), *Roughing It*
 Clemens, Samuel L., (Mark Twain), *A Tramp Abroad*
 Cody, William F., *An Autobiography of Buffalo Bill*
 Duguid, Julian, *Green Hell; Adventures in the Mysterious Jungles of Eastern Bolivia*
 Flandrau, Charles Macomb, *Viva Mexico*
 Garland, Hamlin, *The Book of the American Indian*
 Grenfell, Wilfred T., *Labrador Days*
 James, Will, *Cow Country*
 Johnson, Martin, *Lion*
 Ketchum, Alton, *Follow the Sun*
 London, Jack, *The Cruise of the Snark*
 Luckner, Count Felix, *Count Luckner*
 Muir, John, *Our National Parks*
 Muir, John, *Travels in Alaska*
 O'Sullivan, Maurice, *Twenty Years A-Growing*
 Riesenberg, Felix, *Under Sail; a Boy's Voyage Around Cape Horn*
 Roosevelt, Theodore, *African Game Trails*
 Stefánsson, Vilhjálmur, *The Friendly Arctic*
 Stefánsson, Vilhjálmur, *My Life with the Eskimos*
 Stefánsson, Vilhjálmur, *Northward Ho!*
 Tschiffely, Aime Felix, *Tschiffely's Ride; Ten Thousand Miles in the Saddle from Southern Cross to Pole Star*
 Walden, Arthur T., *Dog Puncher on the Yukon*
 Welzl, Jan, *Thirty Years in the Golden North*

POPULAR SCIENCE

B

- Baker, Robert H., *When the Stars Come Out*
 Beebe, William, *Arcturus Adventure*
 Beebe, William, *Beneath Tropic Seas*
 Beebe, William, *Galapagos*
 Beebe, William, *Jungle Peace*
 Bragg, Sir William Henry, *Concerning the Nature of Things*
 Bragg, Sir William Henry, *The Universe of Light*
 Brewster, Edwin T., *This Puzzling Planet; the Earth's Unfinished Story; How Men Have Read It in the Past and How the Wayfarer May Read It Now*
 Brooks, Charles Franklin, *Why the Weather?*
 Darwin, Charles, *The Origin of Species*
 DeLeeuw, Adolph L., *Rambling through Science*
 Eddington, A. S., *Stars and Atoms*
 Ellsberg, Edward, *On the Bottom*
 Flint, W. P., and Metcalf, C. L., *Man's Chief Competitors*

- Hodgins, Eric, and Magoun, F. A., *Behemoth*
 + Hudson, W. H., *The Book of a Naturalist*
 + Huxley, Julian, *Essays in Popular Science*
 + Jeans, Sir James Hopwood, *The Universe around Us*
 + Lee, Willis T., *Stories in Stone*
 + Magoffin, Ralph Van Deman, *Magic Spades; the Romance of Archaeology*
 + Mayer, Joseph, *Seven Seals of Science; an Account of the Unfoldment of Orderly Knowledge and Its Influence on Human Affairs*
 Millikan, Robert A., *The Electron*
 Millikan, Robert A., *Science and Life*
 + Millikan, Robert A., *Science and the New Civilization*
 Osborn, Henry Fairfield, *Men of the Old Stone Age*
 + Russell, Bertrand, *The ABC of Relativity*
 + Slosson, Edwin E., *Creative Chemistry*
 + Ward, Charles H., *Exploring the Universe; the Incredible Discoveries of Recent Science*
 White, Gilbert, *The Natural History and Antiquities of Selbourne*
 + Woolley, Charles Leonard, *Digging up the Past*

C

- + Beatty, Clyde, and Anthony, Edward, *The Big Cage*
 Burban, Luther, and Hall, Wilbur, *The Harvest of the Years*
 Burroughs, John, *Locusts and Wild Honey*
 Fabre, Jean H., *The Life of the Caterpillar*
 Fabre, Jean H., *The Life of the Spider*
 Fabre, Jean H., *The Mason Bees*
 • Maeterlinck, Maurice, *The Life of the Bee*
 + Merriam, John Campbell, *The Living Past*
 + Mills, Enos Abijah, *Romance of Geology*
 + Moseley, E. L., *Other Worlds*
 White, Stewart E., *The Forest*

ART AND MUSIC

- Adams, Henry, *Mont-Saint-Michel and Chartres*
 Berenson, Bernhard, *The Italian Painters of the Renaissance*
 Braddell, Darcey, *How to Look at Buildings*
 Brenner, Anita, *Idols Behind Altars*
 Cheney, Sheldon, *Primer of Modern Art*
 Cram, Ralph Adams, *The Substance of Gothic*
 Craven, Thomas, *Men of Art*
 Downes, Olin, *The Lure of Music*
 Geddes, Norman-Bel, *Horizons*
 Hagen, O. F. L., *Art Epochs and Their Leaders*
 Huneke, J. G., *Mezzotints in Modern Music*
 Kelley, E. S., *Musical Instruments*
 Landowska, Wanda, *Music of the Past*
 Naumburg, Lambert Mitchell, *Skyscraper*
 Patmore, Coventry, *Principle in Art*
 Rolland, R., *Musicians of Today*
 Rorke, J. D. M., *A Musical Pilgrim's Progress*

Spaeth, Sigmund, *The Art of Enjoying Music*
 Spaeth, Sigmund, *They Still Sing of Love*
 Weismann, A., *Music Comes to Earth*
 Whitaker, C. H., *Rameses to Rockefeller*

AUTOBIOGRAPHY AND BIOGRAPHY

A

Adams, Henry, *The Education of Henry Adams*
 Adams, Joseph Quincy, *A Life of William Shakespeare*
 Atherton, Gertrude, *Adventures of a Novelist*
 Aurelius, Marcus, *Meditations*
 Austin, Mrs. Mary, *Earth Horizon*
 Beveridge, Albert J., *Abraham Lincoln*
 Beveridge, Albert J., *The Life of John Marshall*
 Burrows, Millar, *Founders of Great Religions; Being Personal Sketches of Famous Leaders*
 Carlyle, Thomas, *The Life of John Sterling*
 Cellini, Benvenuto, *Autobiography*
 Francis, Saint, of Assisi, *The Little Flowers of St. Francis*
 Gibbon, Edward, *Autobiography*
 Gissing, George R., *The Private Papers of Henry Ryecroft*
 Hearn, Lafcadio, *Japanese Letters*
 Kent, Rockwell, *Wilderness; a Journal of Quiet Adventure in Alaska*
 Lamb, Charles, *Letters*
 Lockhart, John Gibson, *The Life of Sir Walter Scott (Abridged)*
 Montagu, Lady Mary Wortley, *Travel Letters*
 Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple*
 Pepys, Samuel, *Diary*
 Pliny, the Younger, *Letters*
 Plutarch, *Lives*
 Sandburg, Carl, *Abraham Lincoln*
 Sitwell, Edith, *Alexander Pope*
 Thackeray, William Makepeace, *The English Humorists of the Eighteenth Century and the Four Georges*
 Wilson, J. Dover, *Essential Shakespeare; a Biographical Adventure*

B

Aldrich, Thomas Bailey, *The Story of a Bad Boy*
 Anderson, Sherwood, *A Story Teller's Story*
 Arliss, George, *Up the Years from Bloomsbury*
 Baker, Ray Stannard, *Life and Letters of Woodrow Wilson*
 Barrie, Sir James M., *Margaret Ogilvy*
 Beaux, Cecilia, *Background with Figures*
 Bechdolt, Frederick, *Giants of the Old West*
 Beer, Thomas, *Hanna*
 Beer, Thomas, *Stephen Crane*
 Belloc, Hilaire, *Danton*
 Belloc, Hilaire, *Joan of Arc*
 Belloc, Hilaire, *Richelieu; a Study*

Bent, Silas, *Justice Oliver Wendell Holmes; a Biography*
 Bercovici, Konrad, *Story of the Gypsies*
 Bidou, Henry, *Chopin*
 Boas, Louise, *Elizabeth Barrett Browning*
 Boswell, James, *Everybody's Boswell: The Life of Samuel Johnson*
 Bradford, Gamaliel, *Confederate Portraits*
 Bradford, Gamaliel, *Darwin*
 Bradford, Gamaliel, *Union Portraits*
 Brenner, Rica, *Ten Modern Poets*
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*
 Browne, Lewis, and Weihl, Elsa, *That Man Heine*
 Browne, Waldo R., *Altgeldt of Illinois*
 Chapman, John Jay, *William Lloyd Garrison*
 Charnwood, Lord, *Abraham Lincoln*
 Charnwood, Lord, *Theodore Roosevelt*
 Chesterton, Gilbert K., *Browning*
 Chesterton, Gilbert K., *Charles Dickens*
 Chesterton, Gilbert K., *Robert Louis Stevenson*
 Clemens, Samuel, (Mark Twain) *Personal Recollections of Joan of Arc*
 Conrad, Joseph, *A Personal Record*
 Crevecoeur, J. Hector St. John de, *Letters from an American Farmer*
 Dowden, Edward, *The Life of Robert Browning*
 Drinkwater, John, *Oliver Cromwell*
 Ehrlich, Leonard, *God's Angry Man*
 Engelbrecht, H. C., and Hanighen, F. C., *Merchants of Death*
 Garnett, Richard, *Life of Thomas Carlyle*
 Goodale, Katherine, *Behind the Scenes with Edwin Booth*
 Gorman, Herbert S., *The Incredible Marquis; Alexander Dumas*
 Grant, Ulysses S., *Personal Memoirs of U. S. Grant*
 Guedalla, Philip, *Fathers of the Revolution*
 Hackett, Francis, *Henry the Eighth*
 Henderson, Archibald, *Contemporary Immortals*
 Hildebrand, Arthur Sturges, *Magellan*
 Hudson, W. H., *Far Away and Long Ago*
 Hughes, Rupert, *George Washington*
 Jaffe, Bernard, *Crucibles*
 Jean-Aubry, Joseph Conrad, *Life and Letters*
 Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*
 Lincoln, Abraham, *Speeches and Letters, 1832-1865*
 Ludwig, Emil, *Napoleon*
 Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*
 Ludwig, Emil, *Three Titans*
 Mackenzie, Catherine, *Alexander Graham Bell*
 Maurois, Andr  , *Ariel, the Life of Shelley*
 Maurois, Andr  , *Byron*
 Maurois, Andr  , *Disraeli*
 Muschamp, Edward, *Audacious Audubon*
 Mussolini, Benito, *My Autobiography*
 Namer, Emile, *Galileo, Searcher of the Heavens*

Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*
 Nevins, Allen, *Fremont; The West's Greatest Adventurer*
 Oliver, John Rathbone, *Foursquare; the Story of a Fourfold Life*
 Osbourne, Lloyd, *An Intimate Portrait of R. L. S.*
 Page, Walter Hines, *The Life and Letters of Walter Hines Page*
 Paine, Albert Bigelow, *Short Life of Mark Twain*
 Pupin, Michael, *From Immigrant to Inventor*
 Reid, Edith Gittings, *Great Physician; a Short Life of Sir William Osler*
 Reiser, Anton, *Albert Einstein: A Biographical Portrait*
 Repplier, Agnes, *Pere Marquette, Priest, Pioneer and Adventurer*
 Schauffler, Robert H., *Mad Musician* (Abridgement of his two volume work on Beethoven)
 Specht, Richard, *Johannes Brahms*
 Strachey, G. Lytton, *Elizabeth and Essex*
 Strachey, G. Lytton, *Eminent Victorians*
 Strachey, G. Lytton, *Queen Victoria*
 Tinker, Chauncey B., *The Young Boswell*
 Vaillant-Couturier, Paul, *French Boy*
 Vallery-Radot, Rene, *The Life of Pasteur*
 Van Loon, Hendrik, R. v. R., *Being an Account of the Last Years and the Death of One Rembrandt Harmenszoon van Rijn*
 Wagenknecht, Edward C., *Jenny Lind*
 Waldman, Milton, *Sir Walter Raleigh*
 Ward, Charles H., *Charles Darwin, the Man and His Warfare*
 Woodberry, George Edward, *Edgar Allan Poe*
 Wright, Frank Lloyd, *An Autobiography of Frank Lloyd Wright*

C

Clemens, Samuel L. (Mark Twain), *Autobiography*
 Clemens, Samuel L. (Mark Twain), *Life on the Mississippi*
 De Kruif, Paul H., *Men Against Death*
 De Kruif, Paul H., *Microbe Hunters*
 Franklin, Benjamin, *Autobiography*
 Garland, Hamlin, *A Son of the Middle Border*
 Grenfell, Wilfred T., *A Labrador Doctor*
 Keller, Helen, *The Story of My Life*
 Roosevelt, Theodore, *An Autobiography*
 Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*
 Vestal, Stanley, *Kit Carson; the Happy Warrior of the Old West*
 Wensley, Frederick Porter, *Forty Years of Scotland Yard; the Record of a Lifetime of Service in the Criminal Investigation Department*
 Werner, M. R., *Barnum*

ESSAYS

A

Arnold, Matthew, *Culture and Anarchy*
 Arnold, Matthew, *Essays in Criticism*
 Beerbohm, Max, *Around Theatres*
 Beerbohm, Max, *A Christmas Garland*
 Birrell, Augustine, *More Obiter Dicta*

Brillat-Saverin, Jean Anthelme, *The Physiology of Taste*
 Dobson, Austin, *Four French Women*
 Frazer, Sir James George, *The Golden Bough* (Abridged)
 Gosse, Edmund, *Aspects and Impressions*
 Grahame, Kenneth, *Pagan Papers*
 Grierson, Herbert J. C., *The Background of English Literature*
 Hazlitt, William, *Essays*
 Hearn, Lafcadio, *Essays in European and Oriental Literature*
 Hewlett, Maurice, *Extemporaneous Essays*
 Hewlett, Maurice, *Last Essays*
 James, William, *Selected Papers in Philosophy*
 Landor, Walter Savage, *Imaginary Conversations*
 Lang, Andrew, *Adventures Among Books*
 Lang, Andrew, *Books and Bookmen*
 Lang, Andrew, *Lost Readers*
 Lowell, James Russell, *Among My Books*
 Lowell, James Russell, *My Study Window*
 Lowes, John Livingston, *The Road to Xanadu*
 McFee, William, *Swallowing the Anchor*
 Mackail, J. W., *Virgil*
 Pater, Walter, *The Renaissance*
 Rand, Edward Kennard, *Ovid and His Influence*
 Rudmose-Brown, Thomas Brown, *French Literary Studies*
 Ruskin, John, *Selections from Ruskin*
 Santayana, George, *Interpretations of Poetry and Religion*
 Shaw, Bernard, *Dramatic Opinions and Essays*
 Showerman, Grant, *Horace*
 Smith, Alexander, *Dreamthorp*
 Thackeray, William Makepeace, *The Book of Snobs*

B

Beer, Thomas, *The Mauve Decade*
 Beerbohm, Max, *And Even Now*
 Beerbohm, Max, *More*
 Beerbohm, Max, *Seven Men*
 Beerbohm, Max, *A Variety of Things*
 Beerbohm, Max, *Yet Again*
 Belloc, Hilaire, *On*
 Belloc, Hilaire, *On Everything*
 Belloc, Hilaire, *On Nothing*
 Belloc, Hilaire, *This and That and the Other*
 Benson, A. C., *From a College Window*
 Branch, Douglas, *The Cowboy and His Interpreters*
 Brooks, Charles S., *Chimney Pot Papers*
 Brown, Rollo Walter, *How the French Boy Learns to Write*
 Carlyle, Thomas, *Heroes and Hero Worship*
 Chesterton, Gilbert K., *Tremendous Trifles*
 Crothers, Samuel McChord, *The Cheerful Giver*
 Crothers, Samuel McChord, *The Gentle Reader*
 Crothers, Samuel McChord, *The Pardoner's Wallet*
 Curtis, George William, *Literary and Social Studies*
 Davis, William Stearns, *Life in Elizabethan Days*

Davis, William Stearns, *Life on a Medieval Barony*
 De Quincey, Thomas, *The Confessions of an English Opium Eater*
 De Quincey, Thomas, *The English Mail Coach*
 Dickinson, G. Lowes, *The Greek View of Life*
 Dickinson, G. Lowes, *Letters from a Chinese Official*
 Dickinson, G. Lowes, *A Modern Symposium*
 Dimnet, Ernest, *The Art of Thinking*
 Emerson, Ralph Waldo, *Essays, First and Second Series*
 Emerson, Ralph Waldo, *Representative Men*
 Emerson, Ralph Waldo, *English Traits*
 Fiske, John, *Essays Historical and Literary*
 Galsworthy, John, *A Commentary*
 Galsworthy, John, *The Inn of Tranquility*
 Galsworthy, John, *A Motley*
 Harrison, Frederic, *The Choice of Books*
 Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*
 Lamb, Charles, *Essays of Elia*
 Lowell, James Russell, *Fireside Travels*
 Lucas, E. V., *Giving and Receiving*
 Lucas, E. V., *The Gentlest Art*
 Merriam, G. and C., Co., *Picturesque Word Origins*
 Milne, A. A., *Not That It Matters*
 Newton, A. Edward, *Amenities of Book Collecting*
 Newton, A. Edward, *A Magnificent Farce, and Other Diversions of a Book Collector*
 Nitobè, Inazo, *Bushido, the Soul of Japan*
 Okakura, Kakuzo, *The Book of Tea*
 Pennell, Elizabeth, *A Guide for the Greedy*
 Perry, Bliss, *In Praise of Folly*
 Power, Eileen, *Medieval People*
 Quiller-Couch, Sir Arthur, *On the Art of Reading*
 Quiller-Couch, Sir Arthur, *On the Art of Writing*
 Raleigh, Sir Walter, *Some Authors*
 Repplier, Agnes, *Compromises*
 Repplier, Agnes, *Points of Friction*
 Repplier, Agnes, *Points of View*
 Repplier, Agnes, *To Think of Tea*
 Sedgwick, Henry Dwight, *Essays on Great Writers*
 Selfridge, Harry Gordon, *Romance of Commerce*
 Sherman, Stuart Pratt, *Americans*
 Sherman, Stuart Pratt, *My Dear Cornelia*
 Sherman, Stuart Pratt, *On Contemporary Literature*
 Sherman, Stuart Pratt, *Shaping Men and Women*
 Smith, Logan Pearsall, *On Reading Shakespeare*
 Stevenson, Robert Louis, *Familiar Studies of Men and Books*
 Stevenson, Robert Louis, *Memories and Portraits*
 Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*
 Thoreau, Henry David, *Walden*
 Tomlinson, H. M., *London River*
 Tomlinson, H. M., *Old Junk*
 Van Dyke, Henry, *Companionable Books*
 Warner, Charles Dudley, *As We Were Saying*

Warner, Charles Dudley, *Backlog Studies*
 Warner, Frances Lester, *Endicott and I*
 Warner, Frances Lester, and Warner, Gertrude, *Minor Collisions*
 Warner, Frances Lester, *Surprising the Family and Other Per-
 adventures*
 Whibley, Charles, *A Book of Scoundrels*
 Whibley, Charles, *Literary Portraits*
 Whibley, Charles, *The Pageantry of Life*
 Woolf, Virginia, *Flush*
 Wyndham, George, *Essays in Romantic Literature*

C

Baker, Ray Stannard, *Adventures in Contentment*
 Baker, Ray Stannard, *Adventures in Friendship*
 Baker, Ray Stannard, *The Friendly Road*
 Bergengren, Ralph, *The Comforts of Home*
 Bowen, Catherine Drinker, *Friends and Fiddlers*
 Brooks, Charles S., *Hints to Pilgrims*
 Eaton, Walter Prichard, *Penguin Persons and Peppermints*
 Leacock, Stephen, *My Discovery of England*
 Schaufler, Robert Havens, *Fiddler's Luck*
 Van Dyke, Henry, *Fisherman's Luck*

CONTEMPORARY PROSE FICTION

A

Allen, Hervey, *Anthony Adverse*
 Butler, Samuel, *Erewhon*
 Butler, Samuel, *The Way of All Flesh*
 Cantwell, Robert, *Land of Plenty*
 Chesterton, Gilbert, *The Man Who Was Thursday*
 Deledda, Grazia, *The Mother*
 Dos Passos, John, *1919*
 Dos Passos, John, *Manhattan Transfer*
 Dreiser, Theodore, *American Tragedy*
 Forster, E. M., *A Passage to India*
 France, Anatole, *At the Sign of the Reine Pèdaque*
 France, Anatole, *Penguin Island*
 Galsworthy, John, *The Forsyte Saga*
 Gogol, Nikolai, *Dead Souls*
 Gorki, Maxim, *The Spy*
 Huxley, Aldous, *This Brave New World*
 Lagerlöf, Selma, *The Ring of the Löwenskölds*
 Lagerlöf, Selma, *The Story of Gosta Berling*
 Mann, Thomas, *Buddenbrooks*
 Mann, Thomas, *The Magic Mountain*
 Priestley, J. B., *Angel Pavement*
 Priestley, J. B., *The Good Companions*
 Reymont, Wladyslaw, *The Peasants*
 Roberts, Elizabeth Madox, *The Time of Man*
 Rolland, Romain, *Jean Christophe*
 Scott, Evelyn, *The Wave*

Undset, Sigrid, *The Bridal Wreath*
Undset, Sigrid, *The Cross*
Undset, Sigrid, *The Mistress of Husaby*
Wasserman, Jakob, *The Gooseman*
Wasserman, Jakob, *The World's Illusion*

B

Bennett, Arnold, *Buried Alive*
Bennett, Arnold, *Clayhanger*
Bennett, Arnold, *Denry the Audacious*
Bennett, Arnold, *The Old Wives' Tale*
Bojer, Johan, *The Great Hunger*
Bradford, Roark, *This Side of Jordan*
Bromfield, Louis, *The Green Bay Tree*
Brown, Rollo W., *The Fire-Makers*
Cather, Willa S., *Death Comes for the Archbishop*
Cather, Willa S., *A Lost Lady*
Cather, Willa S., *O Pioneers!*
Cather, Willa S., *The Professor's House*
Cather, Willa S., *The Song of the Lark*
Conrad, Joseph, *Lord Jim*
Conrad, Joseph, *The Nigger of the Narcissus*
Conrad, Joseph, *Nostramo*
Conrad, Joseph, *The Rescue*
Conrad, Joseph, *Romance*
Conrad, Joseph, *The Rover*
Conrad, Joseph, *Typhoon and Other Stories*
De Morgan, William F., *Alice for Short*
De Morgan, William F., *Joseph Vance*
Douglas, Norman, *South Wind*
Dreiser, Theodore, *Jennie Gerhardt*
Fallada, Hans, *Little Man What Now*
Ferber, Edna, *Cimarron*
France, Anatole, *The Crime of Sylvestre Bonnard*
France, Anatole, *My Friend's Book*
Gale, Zena, *Birth*
Galsworthy, John, *The Country House*
Galsworthy, John, *The Patrician*
Galsworthy, John, *The Silver Spoon*
Galsworthy, John, *The Swan Song*
Galsworthy, John, *The White Monkey*
Gissing, George, *New Grub Street*
Glasgow, Ellen, *Barren Ground*
Glaspell, Susan, *Brook Evans*
Graves, Robert, *Good Bye to All That*
Hamsun, Knut, *Growth of the Soil*
Herbst, Josephine, *Pity Is Not Enough*
Hergesheimer, Joseph, *Balisand*
Hergesheimer, Joseph, *The Limestone Tree*
Hergesheimer, Joseph, *The Three Black Pennies*
Hudson, W. H., *Green Mansions*
Johnson, Josephine, *Now in November*
Kennedy, Margaret, *The Constant Nymph*
Komroff, Manuel, *Coronet*

Lawrence, D. H., *Sons and Lovers*
 Macaulay, Rose, *The Shadow Flies*
 Masfield, John, *Sard Harker*
 Maugham, William Somerset, *The Moon and Sixpence*
 Maugham, William Somerset, *Of Human Bondage*
 Moore, George, *Esther Waters*
 Norris, Frank, *The Octopus*
 Parrish, Anne, *The Perennial Bachelor*
 Peterkin, Julia, *Scarlet Sister Mary*
 Remarque, Erich, *All Quiet on the Western Front*
 Remarque, Erich, *The Road Back*
 Rolvaag, O. E., *Giants in the Earth*
 Rolvaag, O. E., *Peder Victorious*
 Sedgwick, Anne Douglas, *The Little French Girl*
 Shaw, George Bernard, *An Unsocial Socialist*
 Sinclair, May, *The Divine Fire*
 Swinnerton, Frank, *Nocturne*
 Synge, John M., *The Aran Islands*
 Tomlinson, H. M., *All Our Yesterdays*
 Tomlinson, H. M., *Gallions Reach*
 Walpole, Hugh, *The Cathedral*
 Walpole, Hugh, *Fortitude*
 Walpole, Hugh, *Jeremy*
 Wells, H. G., *Mr. Britling Sees It Through*
 Wells, H. G., *Tono-Bungay*
 Werfel, Franz, *Forty Days of Musa Dagh*
 Wharton, Edith, *The House of Mirth*
 Wilder, Thornton, *The Bridge of San Luis Rey*
 Wilson, Margaret, *The Able McLaughlins*
 Wolfe, Thomas, *Look Homeward Angel*

C

Boyd, James, *Drums*
 Boyd, James, *Marching On*
 Le Farge, Oliver, *Laughing Boy*
 Lewis, Sinclair, *Arrowsmith*
 Lewis, Sinclair, *Babbitt*
 Lewis, Sinclair, *Dodsworth*
 Locke, William J., *The Beloved Vagabond*
 London, Jack, *The Sea Wolf*
 MacKenzie, Compton, *Rich Relatives*
 Tarkington, Booth, *Alice Adams*
 Wharton, Edith, *Ethan Frome*
 Wharton, Edith, *Old New York*
 Wilder, Thornton, *The Woman of Andros*

STANDARD PROSE FICTION

A

Balzac, Honoré de, *Eugénie Grandet*
 Balzac, Honoré de, *The Magic Skin*
 Balzac, Honoré de, *Père Goriot*
 Bunyan, John, *Pilgrim's Progress*
 Cervantes, Miguel de, *Don Quixote of La Mancha*

Dickens, Charles, *Pickwick Papers*
 Dostoevski, Feodor, *The Brothers Karamazov*
 Dostoevski, Feodor, *Crime and Punishment*
 Eliot, George. (Mary Ann Evans), *Adam Bede*
 Eliot, George (Mary Ann Evans), *Felix Holt*
 Eliot, George (Mary Ann Evans), *Middlemarch*
 Eliot, George (Mary Ann Evans), *Romola*
 Fielding, Henry, *The History of the Adventures of Joseph Andrews*
 Fielding, Henry, *The History of Tom Jones*
 Flaubert, Gustave, *Madame Bovary*
 Goethe, Johann Wolfgang von, *Wilhelm Meister*
 Hugo, Victor, *Les Miserables*
 James, Henry, *The American*
 James, Henry, *Daisy Miller*
 James, Henry, *The Europeans*
 James, Henry, *The Portrait of a Lady*
 Kingsley, Charles, *Hyperborea*
 Malory, Sir Thomas, *Le Morte d'Arthur*
 Meredith, George, *Diana of the Crossways*
 Meredith, George, *The Egoist*
 Meredith, George, *Evan Harrington*
 Pater, Walter, *Marius, the Epicurean*
 Reade, Charles, *The Cloister and the Hearth*
 Stendhal, (Henri-Marie Beyle), *The Chartreuse of Parma*
 Thackeray, William Makepeace, *Vanity Fair*
 Tolstoi, Count Leo N., *War and Peace*

B

Austen, Jane, *Emma*
 Austen, Jane, *Pride and Prejudice*
 Austen, Jane, *Sense and Sensibility*
 Blackmore, R. D., *Lorna Doone*
 Brontë, Charlotte, *Jane Eyre*
 Brontë, Emily Jane, *Wuthering Heights*
 Burney, Fanny, *Evelina*
 Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*
 DeFoe, Daniel, *Captain Singleton*
 Dickens, Charles, *Bleak House*
 Dickens, Charles, *David Copperfield*
 Dickens, Charles, *Martin Chuzzlewit*
 Dickens, Charles, *The Old Curiosity Shop*
 Eliot, George (Mary Ann Evans), *The Mill on the Floss*
 Gaskell, Elizabeth, *Cranford*
 Goldsmith, Oliver, *The Vicar of Wakefield*
 Hardy, Thomas, *Far from the Madding Crowd*
 Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*
 Hardy, Thomas, *A Pair of Blue Eyes*
 Hardy, Thomas, *The Return of the Native*
 Hardy, Thomas, *Tess of the D'Urbervilles*
 Hawthorne, Nathaniel, *The Blithedale Romance*
 Hawthorne, Nathaniel, *The Marble Faun*
 Hawthorne, Nathaniel, *The Scarlet Letter*
 Howells, William Dean, *April Hopes*

Howells, William Dean, *A Modern Instance*
 Howells, William Dean, *The Rise of Silas Lapham*
 Hugo, Victor, *The Hunchback of Notre-Dame*
 Hugo, Victor, *Ninety-Three*
 Hugo, Victor, *Toilers of the Sea*
 Johnson, Samuel, *Rasselas*
 Johnston, Mary, *To Have and to Hold*
 Kingsley, Charles, *Alton Locke*
 Kingsley, Charles, *Westward Ho!*
 Loti, Pierre (Louis Marie Julien Viaud), *An Iceland Fisherman*
 Lytton, Edward, *The Last Days of Pompeii*
 Manzoni, Alessandro, *The Betrothed*
 Melville, Herman, *Moby Dick*
 Melville, Herman, *Typee*
 Meredith, George, *The Ordeal of Richard Feverel*
 Mitchell, S. Weir, *Hugh Wynne*
 Reade, Charles, *Put Yourself in His Place*
 Sand, George (pseud.), *The Devil's Pool and Francois the Waif*
 Scott, Sir Walter, *The Abbot*
 Scott, Sir Walter, *The Antiquary*
 Scott, Sir Walter, *The Bride of Lammermoor*
 Scott, Sir Walter, *Guy Mannering*
 Scott, Sir Walter, *Rob Roy*
 Scott, Sir Walter, *Waverley*
 Sienkiewicz, Henryk, *Quo Vadis*
 Sienkiewicz, Henryk, *With Fire and Sword*
 Sudermann, Hermann, *Dame Care*
 Thackeray, William Makepeace, *Henry Esmond*
 Thackeray, William Makepeace, *The Newcomes*
 Thackeray, William Makepeace, *Pendennis*
 Thackeray, William Makepeace, *The Virginians*
 Tolstoi, Count Leo N., *Anna Karenina*
 Tolstoi, Count Leo N., *The Resurrection*
 Trollope, Anthony, *Barchester Towers*
 Trollope, Anthony, *Dr. Thorne*
 Trollope, Anthony, *The Warden*
 Turgenyev, Ivan S., *Fathers and Children*
 Turgenyev, Ivan S., *Virgin Soil*

C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wonderland*
 Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*
 Churchill, Winston, *The Crisis*
 Churchill, Winston, *Richard Carvel*
 Clemens, Samuel, L. (Mark Twain), *The Mysterious Stranger and Other Stories*
 Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*
 Cooper, James Fenimore, *The Pilot*
 Cooper, James Fenimore, *The Prairie*
 Cooper, James Fenimore, *The Spy*
 DeFoe, Daniel, *Robinson Crusoe*
 Dickens, Charles, *Oliver Twist*

Doyle, Sir Arthur Conan, *The White Company*
 Dumas, Alexandre, *The Count of Monte Cristo*
 Dumas, Alexandre, *The Three Musketeers*
 Hughes, Thomas, *Tom Brown at Oxford*
 Hughes, Thomas, *Tom Brown's School Days*
 Kipling, Rudyard, *Kim*
 Kipling, Rudyard, *The Light That Failed*
 Scott, Sir Walter, *Kenilworth*
 Scott, Sir Walter, *Quentin Durward*
 Scott, Sir Walter, *The Talisman*
 Stevenson, Robert Louis, *The Ebb-Tide*
 Stevenson, Robert Louis, *Kidnapped*
 Stevenson, Robert Louis, *The Master of Ballantrae*
 Stevenson, Robert Louis, *Merry Men*
 Stevenson, Robert Louis, *St. Ives*
 Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*
 Swift, Jonathan, *Gulliver's Travels*

DRAMA (FOREIGN)

A

Aeschylus, *Agamemnon*
 Aeschylus, *Prometheus Bound*
 Chekhov, Anton, *The Cherry Orchard*
 Chekhov, Anton, *The Three Sisters*
 Chekhov, Anton, *Uncle Vanya*
 Corneille, Pierre, *The Cid*
 Euripides, *Alcestis*
 Euripides, *Electra*
 Euripides, *Iphigenia in Tauris*
 Euripides, *Medea*
 Goethe, Johann Wolfgang von, *Faust*
 Gorky, Maxim, *The Lower Depths*
 Ibsen, Henrik, *Brand*
 Ibsen, Henrik, *Hedda Gabler*
 Ibsen, Henrik, *The Master Builder*
 Ibsen, Henrik, *Peer Gynt*
 Ibsen, Henrik, *Rosmersholm*
 Lessing, Gotthold E., *Nathan the Wise*
 Maeterlinck, Maurice, *Pelleas and Melisande*
 Pirandello, Luigi, *As You Desire Me*
 Pirandello, Luigi, *Henry IV (In Three Plays)*
 Pirandello, Luigi, *Right You Are (If you think so)*
 (In Three Plays)
 Pirandello, Luigi, *Six Characters in Search of an Author*
 (In Three Plays)
 Racine, Jean Baptiste, *Andromache*
 Racine, Jean Baptiste, *Britannicus*
 Sophocles, *Antigone*
 Sophocles, *Electra*
 Sophocles, *Oedipus*
 Strindberg, August, *The Bond (In Lucky Peter's Travels)*
 Strindberg, August, *The Dance of Death (In Easter)*
 Strindberg, August, *A Dream Play (In Easter)*

Strindberg, August, *Easter*
 Strindberg, August, *Erik XIV (In Master Olaf)*
 Strindberg, August, *The Father (In Lucky Peter's Travels)*
 Strindberg, August, *The Ghost Sonata (In Easter)*
 Strindberg, August, *Gustav Vasa (In Master Olaf)* w
 Strindberg, August, *Lady Julie (In Lucky Peter's Travels)*
 Strindberg, August, *Lucky Peter's Travels*
 Strindberg, August, *Master Olaf*
 Strindberg, August, *Playing With Fire (In Lucky Peter's Travels)*
 Strindberg, August, *The Saga of the Folkungs (In Master Olaf)*
 Tolstoi, Leo, *The Power of Darkness*

B

Andreev, Leonid N., *He Who Gets Slapped*
 Bjornson, Bjornstjerne, *Beyond Our Power*
 Bjornson, Bjornstjerne, *The Gauntlet*
 France, Anatole, *The Man Who Married a Dumb Wife*
 Hauptmann, Gerhart, *Before Dawn*
 Hauptmann, Gerhart, *The Sunken Bell*
 Hauptmann, Gerhart, *The Weavers*
 Hugo, Victor, *Hernani*
 Ibsen, Henrik, *A Doll's House*
 Ibsen, Henrik, *Pillars of Society*
 Maeterlinck, Maurice, *The Blue Bird*
 Maeterlinck, Maurice, *The Intruder*
 Molière, (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*
 Rostand, Edmond, *L'Aiglon*
 Rostand, Edmond, *Cyrano de Bergerac*
 Rostand, Edmond, *The Romancers*
 Schiller, Johann Christoph Frederick von, *Maria Stuart*
 Schiller, Johann Christoph Friedrich von, *William Tell*
 Sudermann, Hermann, *Magda*

DRAMA (ENGLISH AND AMERICAN)

A

Dunsany, Lord, *The Gods of the Mountain*
 Dunsany, Lord, *The Laughter of the Gods (In Plays of Gods and Men)*
 Dunsany, Lord, *A Night at an Inn (In Plays of Gods and Men)*
 Dunsany, Lord, *The Tents of the Arabs (In Plays of Gods and Men)*
 Gregory, Lady, *The Bogie Men (In New Comedies)*
 Gregory, Lady, *Coats (In New Comedies)*
 Gregory, Lady, *Damer's Gold (In New Comedies)*
 Gregory, Lady, *The Full Moon (In New Comedies)*
 Gregory, Lady, *The Gaol Gate (In Seven Short Plays)*
 Gregory, Lady, *Hyacinth Halvey (In Seven Short Plays)*
 Gregory, Lady, *The Jack Daw (In Seven Short Plays)*
 Gregory, Lady, *McDonough's Wife (In New Comedies)*
 Gregory, Lady, *The Rising of the Moon (In Seven Short Plays)*
 Gregory, Lady, *Spreading the News (In Seven Short Plays)*
 Gregory, Lady, *The Travelling Man (In Seven Short Plays)*

Gregory, Lady, *The Workhouse Ward (In Seven Short Plays)*
 Lytton, Edward Bulwer, *Richelieu*
 MacKaye, Percy, *Jeanne d'Arc*
 MacKaye, Percy, *The Scarecrow*
 Millay, Edna St. Vincent, *The King's Henchman*
 O'Neill, Eugene G., *The Great God Brown*
 O'Neill, Eugene G., *Mourning Becomes Electra*
 O'Neill, Eugene G., *Strange Interlude*
 Shaw, George Bernard, *Androcles and the Lion*
 Shaw, George Bernard, *Candida*
 Shaw, George Bernard, *Man and Superman*
 Shaw, George Bernard, *Pygmalion*
 Shaw, George Bernard, *Saint Joan*
 Shaw, George Bernard, *You Never Can Tell*
 Synge, John M., *The Play Boy of the Western World*
 Synge, John M., *Riders to the Sea*
 Synge, John M., *The Well of the Saints*
 Yeats, William Butler, *The Land of Heart's Desire*

B

Anderson, Maxwell, *Elizabeth the Queen*
 Anderson, Maxwell, *Mary of Scotland*
 Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*
 Anderson, Maxwell, and Stallings, Laurence, *First Flight*
 Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*
 Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*
 Barrie, Sir James M., *The Admirable Crichton*
 Barrie, Sir James M., *Quality Street*
 Barrie, Sir James M., *What Every Woman Knows*
 Bennett, Arnold, and Knoblock, Edward, *Milestones*
 Besier, Rudolf, *The Barretts of Wimpole Street*
 Connelly, Marcus Cook, *The Green Pastures*
 Ferris, Walter, *Death Takes a Holiday*
 Galsworthy, John, *Justice*
 Galsworthy, John, *The Silver Box*
 Galsworthy, John, *Strife*
 Goldsmith, Oliver, *She Stoops to Conquer*
 Milne, A. A., *Mr. Pim Passes By*
 O'Casey, Sean, *Juno and the Paycock*
 O'Casey, Sean, *The Shadow of a Gunman*
 O'Neill, Eugene G., *Ah, Wilderness*
 O'Neill, Eugene G., *Anna Christie*
 O'Neill, Eugene G., *Beyond the Horizon*
 O'Neill, Eugene G., *Days Without End*
 O'Neill, Eugene G., *Desire Under the Elms*
 O'Neill, Eugene G., *Dynamo*
 O'Neill, Eugene G., *The Emperor Jones*
 O'Neill, Eugene G., *Lazarus Laughed*
 O'Neill, Eugene G., *Marco Millions*
 Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*
 Pinero, Sir Arthur W., *Sweet Lavender*
 Pinero, Sir Arthur W., *Trelawney of the Wells*

Rice, Elmer, *Counsellor-at-law*
 Rice, Elmer, *The Subway*
 Shakespeare (consult your instructor)
 Sheridan, Richard Brinsley, *The Rivals*
 Sheridan, Richard Brinsley, *The School for Scandal*
 Sheriff, Robert Cedric, *Journey's End*
 Torrence, Ridgely, *Granny Maumee*
 Torrence, Ridgely, *The Rider of Dreams (In Granny Maumee)*
 Torrence, Ridgely, *Simon the Cyrenian (In Granny Maumee)*
 Wilde, Oscar, *Lady Windermere's Fan*
 Wilde, Oscar, *A Woman of No Importance*

BOOKS ABOUT POETRY

A

Bennett, Arnold, *Literary Taste: How to Form It*
 Erskine, John, *The Kinds of Poetry and Other Essays*
 Gardiner, John Hays, *The Bible as English Literature*
 Lowes, John Livingston, *Convention and Revolt in Poetry*
 Neilson, William Allan, *Essentials of Poetry*

B

Auslander, Joseph, and Hill, Frank Ernest, *The Winged Horse*
 Browne, C. A., *The Story of Our National Ballads*
 Drew, Elizabeth, *Discovering Poetry*
 Eastman, Max, *Enjoyment of Poetry*
 Riding, Laura, and Graves, Robert, *A Survey of Modernist Poetry*
 Weirick, Bruce, *From Whitman to Sandburg in American Poetry*

ANTHOLOGIES OF POETRY

Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*
 Johnson, James, W., *The Book of American Negro Poetry*
 Landis, Paul, *Illini Poetry 1924-1929*
 Lomax, John A., *Cowboy Songs and Other Frontier Ballads*
 Lomax, John A., *Songs of the Cattle Trail*
 Moore, George, *An Anthology of Pure Poetry*
 Rittenhouse, Jesse B., *The Little Book of Modern Verse*
 Rittenhouse, Jessie B., *The Second Book of Modern Verse*
 Rittenhouse, Jessie B., *The Third Book of Modern Verse*
 Sandburg, Carl, *The American Songbag*
 Stork, Charles, *Anthology of Swedish Lyrics from 1750 to 1925*
 Untermeyer, Louis, *Modern American Poetry*
 Van Doren, Mark, *American Poets 1630-1930*
 Van Doren, Mark, *An Anthology of World Poetry*

POETRY

A

- Aiken, Conrad P., *The Immortal Liar*
 Benét, Stephen Vincent, *Ballads and Poems—1915-1930*
 Brooke, Rupert, *Collected Poems*
 Colum, Padraic, *Wild Earth and Other Poems*
 Coppard, A. E., *Collected Poems*
 Davies, William H., *Collected Poems*
 De La Mare, Walter J., *The Listeners and Other Poems*
 Dickinson, Emily, *Complete Poems*
 Flecker, James Elroy, *Collected Poems*
 Gibson, Wilfred Wilson, *Collected Poems*
 Hardy, Thomas, *Collected Poems*
 Heidenstam, Verner von, *Sweden's Laureate: Selected Poems*
 Housman, A. E., *A Shropshire Lad*
 Lanier, Sidney, *Poems*
 Ledwidge, Francis, *Complete Poems*
 Lowell, Amy, *Can Grande's Castle*
 Lowell, Amy, *Pictures of the Floating World*
 Meynell, Alice, *Poems*
 Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*
 Millay, Edna St. Vincent, *A Few Figs from Thistles*
 Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*
 Millay, Edna St. Vincent, *Renasceance and Other Poems*
 Millay, Edna St. Vincent, *Second April*
 Robinson, Edwin Arlington, *Collected Poems*
 Robinson, Edwin Arlington, *Sonnets*
 Robinson, Edwin Arlington, *Tristram*
 Stephens, James, *Collected Poems*
 Tietjens, Eunice H., *Profiles from China*
 Wylie, Elinor H., *Angels and Earthly Creatures*
 Wylie, Eleanor H., *Black Armour*
 Wylie, Elinor H., *Nets to Catch the Wind*
 Wylie, Elinor H., *Trivial Breath*
 Yeats, William Butler, *Early Poems and Stories*
 Yeats, William Butler, *Later Poems*
 Yeats, William Butler, *The Tower*

B

- Benét, Stephen Vincent, *John Brown's Body*
 Benét, Stephen Vincent, *Young Adventure*
 Brown, Sterling, *Southern Road*
 Bynner, Witter, *Indian Earth*
 Carman, Bliss, and Hovey, Richard, *More Songs from Vagabondia*
 Carman, Bliss, and Hovey, Richard, *Songs from Vagabondia*
 Carroll, Lewis (Charles Dodgson), *Collected Verse*
 Cullen, Countee, *The Black Christ and Other Poems*
 Cullen, Countee, *Color*
 Cullen, Countee, *Copper Sun*
 De La Mare, Walter J., *Selected Poems*
 Dresbach, Glenn Ward, *The Wind in the Cedars*
 Fletcher, John Gould, *Breakers and Granite*

Frost, Robert, *A Boy's Will*
 Frost, Robert, *New Hampshire*
 Frost, Robert, *North of Boston*
 Frost, Robert, *Selected Poems*
 Gilchrist, Marie Emilie, *Wide Pastures*
 Henley, William Ernest, *Poems*
 Hovey, Richard, *Along the Trail*
 Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*
 Kipling, Rudyard, *Verse*
 Knibbs, Henry Herbert, *Saddle Songs and Other Verse*
 Lindsay, Vachel, *The Chinese Nightingale and Other Poems*
 Lindsay, Vachel, *The Congo and other Poems*
 Lowell, Amy, *Selected Poems*
 McKay, Claude, *Harlem Shadows*
 • Masfield, John, *The Everlasting Mercy and the Widow in the Bye Street*
 Masfield, John, *Renard the Fox*
 Masfield, John, *Salt-Water Ballads*
 Masfield, John, *Selected Poems*
 Masters, Edgar Lee, *Spoon River Anthology*
 Monroe, Harriet, *The Difference and Other Poems*
 Neihardt, John G., *The Song of Hugh Glass*
 Noyes, Alfred, *Collected Poems*
 Noyes, Alfred, *Tales of the Mermaid Tavern*
 Parker, Dorothy, *Death and Taxes*
 Parker, Dorothy, *Enough Rope*
 Piper, Edwin Ford, *Barbed Wire and Wayfarers*
 Sandburg, Carl, *Chicago Poems*
 Sandburg, Carl, *Cornhuskers*
 Sandburg, Carl, *Good Morning, America*
 Sandburg, Carl, *Slabs of the Sunburnt West*
 Sandburg, Carl, *Smoke and Steel*
 Sarett, Lew, *Slow Smoke*
 Sassoon, Siegfried L., *Counter Attack*
 Sassoon, Siegfried L., *The Old Huntsman*
 Teasdale, Sara, *Flame and Shadow*
 Teasdale, Sara, *Love Songs*
 Teasdale, Sara, *Rivers to the Sea*
 Untermeyer, Louis, *Roast Leviathan*
 Van Doren, Mark, *Jonathan Gentry*
 Van Doren, Mark, *Spring Thunder and Other Poems*

ENGLISH TRANSLATIONS OF CLASSIC POEMS

A

Aucassin et Nicolette, tr. by Andrew Lang
Beowulf, tr. by William Ellery Leonard
 Dante, Alighieri, *Divine Comedy*, tr. by Henry Francis Cary
 Homer, *The Iliad of Homer*, tr. by Edward, Earl of Derby
 Homer, *The Odyssey of Homer*, tr. by George Chapman
The Poetic Edda, tr. by Henry Adams Bellows

CALENDAR—B

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RHETORIC 2—FIRST SEMESTER

Problems in Exposition (With Methods of Reasoning)

- Sept. 18 (Wed.)—Explanations of the objectives of Rhetoric 2 and assignments. (Note the list of theme subjects to be submitted on September 25.)
- Sept. 20 (Fri.)—Theme 1, as assigned by the instructor. Also RPB, Chap. X: Investigation in the Library. One of the two long expository themes (Themes 7 and 11) are to be based upon investigation in the Library.
- Sept. 23 (Mon.)—"Priggishness," LS 117-120. Review Chap. XI of RPB and then study the paragraphs of "Priggishness."
- Sept. 25 (Wed.)—Theme 2: Impromptu. A list of five or more expository subjects is to be submitted. The instructor will select one of these for Theme 7 (1200-1500 words in length, due October 28). The selection of really profitable subjects will require time and effort.
- Sept. 27 (Fri.)—Review RPB 142-161: Organization of Material and the Outline. Also study the structure of "Priggishness," LS 117-120.
- Sept. 30 (Mon.)—Theme 3: Thesis and complete sentence outline of "Priggishness," LS 117-120. Also RPB 413-424: Processes of Reasoning.
- Oct. 2 (Wed.)—RPB 424-445: Processes of Reasoning.
- Oct. 4 (Fri.)—"The Practical Man and His World," RPB 170-182. Observe that the article is a carefully developed syllogism.
- Oct. 7 (Mon.)—Theme 4, as assigned by the instructor. Also "The Rarity of Genius," LS 24-28. Observe the inductive and the deductive reasoning.

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- Oct. 9 (Wed.)—"On Misunderstanding," LS 28-32. Observe how a fallacy is exposed.
- Oct. 11 (Fri.)—"The House Divided Against Itself," LS 433-437. Observe the causal reasoning.
- Oct. 14 (Mon.)—Theme 5: Thesis and complete sentence outline for Theme 7.
- Oct. 16 (Wed.)—Review RPB, Chap. XIII: Punctuation, as assigned by the instructor.
- Oct. 18 (Fri.)—Review RPB, Chap. XIV: Relation and Reference, as assigned by the instructor.
- Oct. 21 (Mon.)—Theme 6: Impromptu, with thesis and topical outline, to be related to "The New Definition of the Cultivated Man," LS 484-494, or "The Ideal Citizen," LS 582-586.
- Oct. 23 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise. Also work on Theme 7.
- Oct. 25 (Fri.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premise. Also work on Theme 7.
- Oct. 28 (Mon.)—Theme 7: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on November 11 and November 25.)
- Oct. 30 (Wed.)—"The Idea of a State University," LS 494-504. Observe how a premise is built up by historical analysis.
- Nov. 1 (Fri.)—"The Idea of a State University," LS 504-507. Observe how the premise is applied.
- Nov. 4 (Mon.)—Theme 8: Written test on RPB, Chap. X, and Chap. XVIII to p. 445, and on the essays in RPB and LS assigned since the beginning of the semester.
- Nov. 6 (Wed.)—"The Criterion," LS 574-579. Observe how a premise is established.
- Nov. 8 (Fri.)—"The Criterion," LS 579-582. Observe how the author, reasoning from his premise, attacks his opponents.

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- Nov. 11 (Mon.)—Theme 9: Thesis and complete sentence outline for Theme 11.
- Nov. 13 (Wed.)—Review RPB 334-350: Reduction of Predication, Parallelism, and Emphasis.
- Nov. 15 (Fri.)—*The Green Caldron*, as assigned by the instructor.
- Nov. 18 (Mon.)—Theme 10, as assigned by the instructor.
- Nov. 20 (Wed.)—"The Cult of the Seamy Side." LS 559-567. Observe that a causal argument is used to show how a faulty premise originated.
- Nov. 22 (Fri.)—"The Cult of the Seamy Side," LS 567-574. Observe how the faulty premise is exposed.
- Nov. 25 (Mon.)—Theme 11: Second long exposition (1200-1500 words).

Description and Narration

- Nov. 27 (Wed.)—RPB 486-498: Materials and Style of Description.
- Dec. 2 (Mon.)—A continuance of the preceding assignment.
- Dec. 4 (Wed.)—RPB 498-511: The Technique of Description.
- Dec. 6 (Fri.)—Theme 12: Descriptive theme, a problem in selection and organization.
- Dec. 9 (Mon.)—RPB 511-531: Description continued. Also "Meeting by Moonlight" and "The Spell of Etna," LS 634-642.
- Dec. 11 (Wed.) Theme 13: Descriptive theme, effective in organization, diction, and content.
- Dec. 13 (Fri.)—"Mr. and Mrs. Bennet" and "Gradgrind," LS 632-636, and "Mrs. Jellyby," LS 642-651.

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- Dec. 16 (Mon.)—"Mr. Oakroyd," "Daisy Miller," and "The Crime," LS 652-674.
- Dec. 18 (Wed.)—Theme 14: A theme in which description is combined with narration.
- Dec. 20 (Fri.)—RPB 532-550: The Narrative of Incident.
- Jan. 6 (Mon.)—Theme 15: Impromptu. Also RPB 551-571: The Narrative of Incident (continued). Hand in a plan or synopsis for Theme 17.
- Jan. 8 (Wed.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- Jan. 10 (Fri.)—Theme 16: A narrative of 500 words based on personal experience or observation.
- Jan. 13 (Mon.)—"The Tin Box," "The Dalton Gang," "The Suicide of the Tahiti," and "Brown and I Exchange Compliments," LS 691-707.
- Jan. 15 (Wed.)—"The Death of Absalom," LS 708-710, and "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- Jan. 17 (Fri.)—Theme 17: A long narrative (1200-1500 words). Unless the instructor otherwise directs, the theme is to be based on fact.

CALENDAR—C

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RHETORIC 1—SECOND SEMESTER An Introduction to Expository Writing

- Feb. 5 (Wed.)—Explanations of the objectives of Rhetoric 1. Announcements and assignments.
- Feb. 7 (Fri.)—RPB 3-6 and "The Author's Account of Himself," LS 5-7: Choosing Material and Planning the Essay. Also *Rhetoric Manual*, pp. 1-11.
- Feb. 10 (Mon.)—Theme 1, as assigned by the instructor. Also RPB 26-34: Chief Errors in Sentence Construction.
- Feb. 12 (Wed.)—"The Modern Idea of Conduct" and "How to Read the Newspaper," LS 7-10, as assigned by the instructor. Write a thesis sentence and a topical outline of each essay.
- Feb. 14 (Fri.)—RPB 34-39: Chief Errors in Coherence.
- Feb. 17 (Mon.)—Theme 2, with thesis and topical outline, as assigned by the instructor.
- Feb. 19 (Wed.)—"My First Reading," LS 10-12. Write the thesis and a topical outline. Also RPB 39-42: Punctuation.
- Feb. 21 (Fri.)—RPB 42-52: Diction and the Use of the Dictionary. Bring to class *Webster's Collegiate Dictionary* or the *Winston Simplified Dictionary*. Announcement of the semester spelling test.
- Feb. 24 (Mon.)—Theme 3: Impromptu, with thesis and topical outline. (Bring theme paper to class.) Also RPB 53-62: Spelling. Make a survey of the spelling lists to be mastered during the semester. Study intensively Groups I and II, pp. 53-54, and the rules for the apostrophe, pp. 60-62.

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- Feb. 26 (Wed.)—"The Equal Distribution of Birds," LS 18-19. Write a thesis and a topical outline. Also RPB 67-77: Capital Letters, Italics, etc.
- Feb. 28 (Fri.)—*The Green Caldron*, as assigned by the instructor.
- Mar. 2 (Mon.)—Theme 4: Written test on the pages of RPB thus far assigned, and also RPB 78-88: Agreement of Subject and Verb and Principal Parts and RPB 103-108: Case.

The Sentence (Exposition Continued)

- Mar. 4 (Wed.)—"The Town Week," LS 32-34. Study the paragraphing. Also RPB 252-258: Predications, Phrases, and Clauses.
- Mar. 6 (Fri.)—"Stage Fright," LS 46-47. Study the paragraphing. Also RPB 259-265: Simple, Compound, and Complex Sentences.
- Mar. 9 (Mon.)—Theme 5, as assigned by the instructor. Also RPB 265-271: Period Fault, Comma Fault, and Terminal Punctuation.
- Mar. 11 (Wed.)—"Growing Coffee," LS 48-50. Study the paragraphing. Also RPB 272-283: Punctuation of Coordinate Elements.
- Mar. 13 (Fri.)—"The Social Instincts Among Animals," LS 51-52. Write the thesis and a topical outline. Also RPB 283-292: Punctuation of Interpolated Elements.
- Mar. 16 (Mon.)—Theme 6, as assigned by the instructor.
- Mar. 18 (Wed.)—"Habit," LS 62-67. Write the thesis and a topical outline. Also RPB 292-301: Parenthesis, Dash, Colon, etc., including Exercise I.
- Mar. 20 (Fri.)—Theme 7: Impromptu, with thesis and topical outline to be related to "Gregarious and Slavish Instincts," LS 82-100.

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- Mar. 23 (Mon.)—"Piggishness," LS 117-120. Write the thesis and a topical outline. Also RPB 305-317: Dangling Modifiers, Reference of Pronouns, and Word Order.
- Mar. 25 (Wed.)—"Abraham Lincoln," LS 125-129. Study the paragraphing. Also RPB 317-327: Shifts in Point of View, Comparisons, and Omissions.
- Mar. 27 (Fri.)—Theme 8, as assigned by the instructor.
- Mar. 30 (Mon.)—"On Living in England," LS 146-151. Study the paragraphing. Also RPB 338-343: Parallelism.
- Apr. 1 (Wed.)—Theme 9: Written test on the pages in RPB assigned since March 2.

The Whole Composition and the Paragraph (Exposition Continued)

- Apr. 3 (Fri.)—RPB 154-161 and 169-170: The Complete Sentence Outline. Also "The Essential Things," LS 132-135.
- Apr. 6 (Mon.)—Theme 10: Thesis and complete sentence outline of "The Essential Things," LS 132-135.
- Apr. 8 (Wed.)—RPB 124-135: Methods of Exposition. Study carefully the illustrative selections.
- Apr. 15 (Wed.)—RPB 215-225 and 229-233: Paragraph Unity, Coherence, and Emphasis.
- Apr. 17 (Fri.)—Theme 11, as assigned by the instructor. Also RPB 225-229: Specimen Paragraphs.
- Apr. 20 (Mon.)—RPB 135-141: Selections. Study the methods of exposition.
- Apr. 22 (Wed.)—*The Green Cabdron*, as assigned by the instructor.
- Apr. 24 (Fri.)—Theme 12, as assigned by the instructor.
- Apr. 27 (Mon.)—"What Is Poetry?" RPB 135-137, and "On National Prejudices," LS 151-153.

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- Apr. 29 (Wed.)—Theme 13: Thesis and complete sentence outline of "What Is Poetry?" and of "On National Prejudices."
- May 1 (Fri.)—"Interlude: On Jargon," LS 219-226. Study structure and content.
- May 4 (Mon.)—"Interlude: On Jargon," LS 226-233. Write a topical outline of "Interlude: On Jargon," the entire essay.
- May 6 (Wed.)—Theme 14: Impromptu with thesis and topical outline, to be related to "The Art of Virtue," LS 265-272.
- May 8 (Fri.)—RPB 357-369: Diction, including the exercises.
- May 11 (Mon.)—"The Farm Yard," LS 366-369. Study the paragraphing and write the thesis and a topical outline.
- May 13 (Wed.)—Theme 15, as assigned by the instructor.
- May 15 (Fri.)—LS 369-385: Selections from recent essayists.
- May 18 (Mon.)—LS 386-405: Personal Letters.
- May 20 (Wed.)—Theme 16, as assigned by the instructor.

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